



*A place in the sun*

# Lit



HAL • LEONARD®

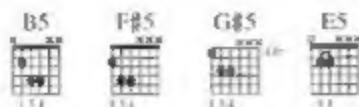
## *A place in the sun*



- 7 *Four*
- 12 *My Own Worst Enemy*
- 16 *Down*
- 20 *Miserable*
- 26 *No Big Thing*
- 30 *Fip-Long*
- 36 *Lovely Day*
- 42 *Perfect One*
- 48 *Quicksand*
- 53 *Happy*
- 58 *The Best Is Yet To Come Undone*
- 63 *A Place In The Sun*
- 68 *Guitar Notation Legend*

# Four

Written by Jeremy Popoff and A. Jay Popoff  
Arranged by Lit



True Down 1/2 Steps:

- ① = E♭ ④ = D♭  
② = B♭ ⑤ = A♭  
③ = G♭ ⑥ = F♭

## Intro

Moderately Fast Rock ♩ = 148

## Verse

ES/B A#5 B5 *plus 7 times* ES/B A#5 B5 B5 F#5

1. She wakes up lone-  
2. She wakes up lone-

*smile on repeat* P.M. = 4

*5th line, doubled throughout*

G#5 ES B5 F#5 G#5 ES B5 G#5

ly. ly. She wakes up lone- ly. She hangs a pic-  
And she tel- e- phones me to ask me if

P.M. = 4 P.M. = 4 P.M. = 4

E5 F#5 B5 G#5 E5 F#5

ture by the phone. She hangs a pic- ture by the phone.  
I'm com- ing home. She says, "Will you be com- ing home?"

**Chorus**  
B5 F#5 E5 F#5

Yeah. she does - n't think - we're gon - na make

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1, 2 times similar  
B5 F#5 E5 F#5

It. But when I'm home we're sleep - ing na -

B5 F#5 E5 F#5

ked. And we pre tend that we're in love.

**Interlude**  
E5 A#5 B5 E5 A#5 B5

Gtr. 1

1. 2. **Bridge**  
E5 A#5 B5 E5 A#5 B5 ES D5

Gtr. 2 (solo) w/ random f#Bk.  
Gtrs. 1 & 2  
w/ random f#Bk. -> (don't pick)

It was dif -

\* note is sounded from release of LH.  
\*\* composite arrangement

A/C# A5 E/G# A5 B5 C5

I - rent when we thought that we want-ed the same thing. (Thing)

D G5 N.C. D5

Ev - ry - thing

let ring

A/C# A5 E/G# A5 B5

was fig - ured out and now it does n't make much sense.

C5

(Hey)

(Or: 1 com. in slash)



Interlude

B5

F#5

G#5

E5

B5

F#5

G#5

E5

Gtr. 1

Gtr. 2

B5

G#5

E5

F#5

B5

G#5

E5

F#5

(cont. in brackets)

Outro-Chorus

B5

Gtr. 2 has  
F#5

E5

F#5

Yeah,

it's just an old et thing she can't

Gtr. 2

Gtr. 1

Gtr. 1  
about

Gtr. 1 to left of staff in TAB

B5/F#

F#5

E5

F#5

get

She does n't think we're gon na make

Gr. 1: u/ Bhy. Fig. 1. 4 times similar  
B5 F#5

On 11/07/09, Fig. 1. = times, same.

B5 F#5 E5 F#5

ti. But when I'm home we're sleep-ing na -

[illegible]

BS F#5 ES F#5

You're the one that I love.

B5 F#5 L5 F#5  
 She likes to think that we're in love.

## Half-Time Fee)

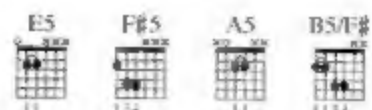
[illegible]

Os. I

Handwritten musical score for 'Os. I'. The score is written on a single staff with a treble clef. It begins with a series of notes, followed by a double bar line. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

# My Own Worst Enemy

Written by Jeremy Popoff and A. Jay Popoff  
Arranged by Lir



Intro  
Moderate Rock ♩ = 104

Gtr. 1 (dist.) N.C.(D#5) (E5) (D#5) (E5) B5 A5

TAB

Gtr. 2 (dist.)

TAB

N.C.(D#5) (E5) (D#5) (E5) B5 A5 E5 Rhy. Fig. 1

Rhy. Fig. 1A



The image shows a musical score for a piece titled "End Rhy. Fig. 1A". It consists of two systems of staves. The top system has three staves: a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and two bass clef staves. The bottom system also has three staves: a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and two bass clef staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The piece is labeled "B5 A5 E5" at the top and "End Rhy. Fig. 1A" at the bottom right.

**Verse**

Gr. 1: facet.  
Gr. 2: w/ Rhy. Fig. 1A, 1st 2 meas.

Gr. 2: w/ Rhy. Fig. 1A, Cst 2 times.

E5

B5 A5

1. Can we fix - get \_\_\_ a - bout \_\_\_ the things \_\_\_ I said \_\_\_ when I \_\_\_ was drunk? \_  
2. It's no sur - prise \_\_\_ to me, \_\_\_ I am \_\_\_ my own \_\_\_ worst en - e - my. \_

B5 A5

\*'Cause ev - 'ry now and then \_\_\_ I kick \_\_\_ the liv - in' shui out - ta me.

Gr. 2:

Drum  
Cymbal  
Snare  
Bass  
Trumpet  
Saxophone  
Trombone  
Tuba  
Percussion  
Keyboard

Car. 2 w/ Rhy. Fig. 1A

On: 2 w/ Riff, Fig. 1A

E5

B5 A5

I can't re-mem-ber what was said or what you threw at me.  
The smoke a-larm is go-ing off and there's a cig-a-rette

**♫ Chorus**

**CIRRHUS**  
Citr. 4 lbs. wt., 3rd wing

ES

**Key Fig. 2**

[illegible]

pitch: E.

1

F

<sup>b</sup> Microphonic, fdbk., not caused by string vibration.

F#5 A5 B5/F# End Rhy. Fig. 2

my car is in the front yard and I'm sleep-in' with my clothes.

End Riff A

Gtr. 1: w/ Riff A, 1st & 2nd times, similar; last 3rd time  
Gtr. 2: w/ Rhy. Fig. 2

E5 F#5 A5 B5/F# To Coda ⊕

Oh, I came in through the win-dow last night and you're

1. Gtr. 1 & 2: w/ Rhy. Figs. 1 & 1A

E5 B5 A5 E5 B5 A5

grrrrr, grrrrr,

2. Gtr. 2: w/ Rhy. Fig. 1A

E5 B5 A5 E5

grrrrr, grrrrr,

Gtr. 1

Guitar Solo  
Gtr. 2: w/ Rhy. Fig. 1A

B5 A5 E5 B5 A5

*D.S. al Coda*

5

B5 A5

14 13 12 11 10 9 8 7 6 5 4 3 2 1

**⊕ Coda**

4 A K S In a n  
 1-5 A K S In a n

B5 II

1-5

uplu All has not yet passed to us I am in the worst of it Ah

A5

1-5

up Call - us - now and then Us the li - n - shal - all so - to Ah

A5

1-5

hoo an - we for - a - been the time I said when I was truck Ah

A5

1-5

hoo I shal - not intend to call you then

**Outro:**

1-5 x w Riv Figs 1 & 1A

B5 A5 B5

B5 A5

# Down

Written by Jeremy Popoff and A. Jay Popoff  
Arranged by Lil

Cons. Down = Step

- ① = b ④ = b  
② = Bb ⑤ = Ab  
③ = Cb ⑥ = Eb

Intro

Moderate Rock ♩ = 132

Key: Eb

Chorus Fig. 1

W... a... a... a...

Verse

Key: Eb

W... a... a... a...

W... a... a... a...

Pre-Chorus  
1-5

W... a... a... a...

W... a... a... a...



7 C5/G C5 C54 C5 C5/C

like when we go down to a ride Read x to drive all night

C5 C5/C C5 To Code C5/C

Read x to drive a night with a place in mind

Interlude C5 C5/C C5 C5/C

Rev Fig. 1 End Rhs Fig. 1

night de 4  
comp. in repeat

Bridge C5 C5/C C5/C C5/C C5/C C5/C

It a ways takes me to a place that I be long

C5 C5/C C5/C C5/C C5/C C5/C

An up er time an sh a place that x be long

C5 C5/C C5/C C5/C C5/C C5/C

It al ways takes me to a place that I be long  
It al ways takes me to a place that I be long



C5 Cadd9 G5

Am oth er me ab ach er place that I be long  
Am oth er me ab ach er place that I be long

Cadd9 F5 D5 A6 F5 D5 A6

F5 D5 A6 F5 D5 A6

*1st. of Coda  
1st. 2nd ending*

⊕ Coda

C5 G5

in place then

## Miserable

**Written by Jeremy Popoff and A. Jay Popoff**

Arranged by LR



Type	Down	Step
------	------	------

① = 1:4      ④ = 4:1

②. Hb ⑤. Ab

③ = 24      ④ = 16

### Intra-Chords

**Moderately Slow Rock  $\mu = 36$**

F#m Bbm Fm Gm Ebm Bbm | You make me smile

**Why Fig. 1**

(for 2 dist)

let sing

let my

FIG. 1. Fault 10b.

## Value

Stuck to a chair, watching this

Copyright Clearance Center

© 1999 EMI APRIL MUSIC INC. and JAGERMAESTRO  
All Rights Controlled and Administered by EMI APRIL MUSIC INC.  
All Rights Reserved. International Copyright Secured. Used by Permission.

Give & w Rht Fig. time  
Bbma7



Bbma7



Pre-Chorus

F#5

Bb5

F#5

F#5

Bb5

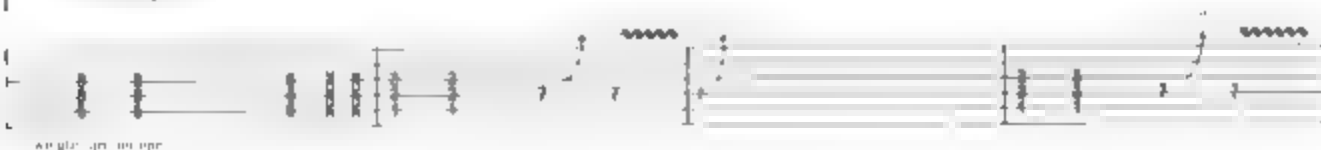
D5

Rht Fig. 3



Rht Fig. 3A

End Rht Fig. 3A



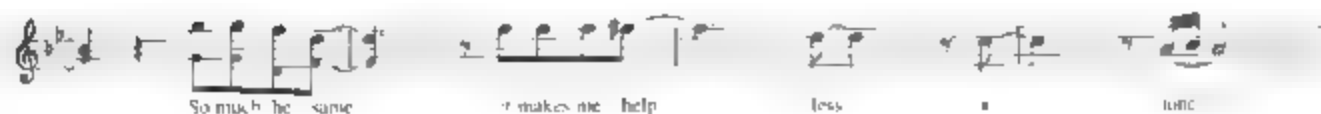
F#5

Bb5

D5

To Coda ②

End Rht Fig. 3



Vene  
in 3rd fret  
McC. Bannan?

Nothing to share. Why should I care if you're near me

Bannan?

D.S. al Coda

Give up all of my plans But who needs them when you're death's thing

Coda

Chorus

longer let me

Yeah

Why

You make me complete

Yeah

Why

You make me complete

Blkd. Voc. W. Voc. Fig. 1 or 2  
Gtr. & W. Rhy. n. 4 time  
F#5 Bb5

You make me complete

## 53

144

# Pre-Chorus

1st & w. Rhy. Fig. & A. note  
1st

I love the things that we should regret

For not a fraction of the things that we should regret

You make the time



Eb5 Bb5 F5 G5 Eb5 Bb5 F5 G5  
 You make me com plete You make me com

m. 1  
 p  
 (7)  
 pich 1  
 pp

# Duetto-Chorus

Lb5 Bb5 F5 G5  
 plec y mis ra ble You make it come

m. 2 w/ Bb5 F5 G5 Bb5 F5 G5 Eb5 Bb5  
 You make my com plete You make me come

# Segue to "No Big Thing"

F5 G5 Lb5 Bb5 F5 G5 Eb5 G5  
 You make me com plete You make me com plete It mis ra ble

# No Big Thing

Written by Jeremy Popoff and A. Jay Popoff

Arranged by L.R.

Time Division Step

- |   |     |   |     |
|---|-----|---|-----|
| 1 | b   | 4 | -3b |
| 2 | Bb  | 5 | Ab  |
| 3 | c.b | 6 | -2  |

Intro

Fast Rock  $\text{♩} = 230$

(5/7)

**TAB**

trill in instrument

trill in 2

trill in 3rd or 4th or 5th or 6th

(

trill in 2nd or 3rd or 4th or 5th or 6th

trill in 2nd or 3rd or 4th or 5th or 6th

(5/7)

(5/7)

(5/7)

trill in 2nd or 3rd or 4th or 5th or 6th

trill in 2nd or 3rd or 4th or 5th or 6th

(5/7)

(5/7)

(5/7)

Half Time Feel

(5/7)

Rhy. Fig.

trill in instrument

End Half Time Feel

(5/7)

(5/7)

End Rhy. Fig. 1 Rhy. Fig. 1

End Rhy. Fig. 1

trill in 2nd or 3rd or 4th or 5th or 6th

Chorus  
Bb5 A5

E5 G5

F

Rhy. Fig. 1

End Rhy. Fig. 2

drum notation:

End Rhy. Fig. 2

Chorus  
Bb5 A5

E5 G5

Bb5 A5

E5 G5

Bb5 A5

Verse

g'm just a bit of be-cause I know you're not keep a hold on (they?) (they?)

End Rhy. Fig. 3

Chorus  
Bb5 A5

E5 G5

Bb5 A5

It's not that bad

Chorus  
Bb5 A5

E5 G5

Bb5 A5

or see you well you're not

Chorus

Half Time Feel

End Half Time Feel

Chorus  
Bb5 A5

E5 G5

Bb5 A5

Well it's not that bad

FS Half-Time Feel End Half-Time Feel FS

heart broken it's all right in the end pain

Half-Time Feel End Half-Time Feel

it's all right in the end pain

To Coda ⊕

Half-Time Feel End Half-Time Feel

it's all right in the end pain

Interlude

Half-Time Feel End Half-Time Feel

it's all right in the end pain

Guitar Solo

it's all right in the end pain

Rhs Fig. 4

End Rhs Fig. 4

it's all right in the end pain



Written by Jeremy Popoff and A. Jay Popoff  
Arranged by Lil

## Intro

Moderate Rock  $d = 3.10$

[illegible]



# Verse

4/4

left ing time where I can get it from And I've been

Rhy Fig. 1

was with a filter

his ing the up in what I did a look

End Rhy Fig. 1

# Pre-Chorus

could get an oh a voice I'd put it in a pack bag this

End Rhy Fig. 1

To Coda 2

keep in my pack it. keep in my pack it. keep in my pack it.

Chorus

G5

C5/G

G5

el me when I get to blow a Would you show me

Rhy Fig. 3

C5/G

1st A 2nd Bb 3rd A 4th A

mean mode C5/G

what need to do be time you fair me I will nex to us with that so

End Rhy Fig. 3 Rhy Fig. 4

To Code 1

A5

End Rhy Fig. 4

me me be love & us se ter off with end me

Harmon

McGraw-Hill, not covered by string industry

# Interlude

dis. Ac + Rh. ing. time.  
dis. Ac + u. Rh. ing. time.

be fore you re her ter off with out me Well ve been

## Verso

dis. Ac + Rh. ing. time.  
dis. Ac + u. Rh. ing. time.

watch ing you you re sleep ing with a re hied look

dis. Ac + Rh. ing. time.  
dis. Ac + u. Rh. ing. time.

dis. Ac + Rh. ing. time.  
dis. Ac + u. Rh. ing. time.

dis. Ac + Rh. ing. time.  
dis. Ac + u. Rh. ing. time.

## D.A. al Coda I

## Coda I

dis. Ac + Rh. ing. time.  
dis. Ac + u. Rh. ing. time.

dis. Ac + Rh. ing. time.  
dis. Ac + u. Rh. ing. time.

After rehearsal, please contact the director.

[illegible]

191, 11-2.

104. 100

Weid. 2. 1871-1872

$$N_k \in \mathbb{N} \quad (k \in \mathbb{N})$$
by np

[illegible]

⊕ Coda 2

(News)

(ii)  $\mathcal{E}$  is a linearly ordered set with a maximum element.

11  
12

23

Tell me when I start to blow at. Would you show me the







[illegible]

help me be strong and better off with you

Musical score for "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody begins with a treble clef and a key signature of one sharp. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The piece ends with a double bar line.

Age Group	1995-1996 (%)	2001-2002 (%)
18-29	~45	~55
30-49	~55	~65
50-69	~65	~75
70+	~75	~85

[illegible][illegible]

## Lovely Day

**Written by Jeremy Popoff and A. Jay Popoff**

Arranged by Lit



1. **File** Open **Step**

① 10 ② 10

② 凡 ③ 及

$$\textcircled{3} \quad \text{if} \quad \textcircled{6} = \text{Eh}$$

Latero

Moderate Rock  $\mu = 1.34$ [illegible][illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line. The first system contains measures 1 through 6, with a forte (*f*) dynamic marking at the beginning. The second system contains measures 7 through 10. The key signature has one sharp (F#), and the time signature is 2/4. The melody is written on a single staff.

[illegible]

4.1.2. *Intermittent* The intermittent model was also fitted to the data. In this model, the probability of a subject responding correctly is assumed to be a function of the number of correct responses in the previous trials. The model is defined as follows:



Verse

Chorus: Shake it up and throw it  
Roll it up and smoke it  
No one knows

Chorus: Shake it up and throw it  
Roll it up and smoke it  
No one knows

Rhythm: 4/4

Chorus: Shake it up and throw it  
Roll it up and smoke it  
No one knows

Chorus: Shake it up and throw it  
Roll it up and smoke it  
No one knows

Chorus: Shake it up and throw it  
Roll it up and smoke it  
No one knows

Chorus: Shake it up and throw it  
Roll it up and smoke it  
No one knows

Chorus: Shake it up and throw it  
Roll it up and smoke it  
No one knows

Chorus: Shake it up and throw it  
Roll it up and smoke it  
No one knows

Chorus: Shake it up and throw it  
Roll it up and smoke it  
No one knows

**Sx Pre-Chorus**

2011年12月21日 星期三  
 12月21日

LEADS TO US

The musical score for "The Rose Tree" is presented in three systems. The first system includes a vocal line (Soprano) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for a grand piano (G/P) and features a series of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal line concluding with a final note, while the piano accompaniment continues with a series of chords. The score is labeled with "C" for common time and "S" for Soprano.

that I a my low it's all ways nice when no in a twine C've n it (ph)

and a place you don't ask what it's like

**VIM 2**  
Cav

The musical score is written on two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with several notes, including a half note G4, a quarter note A4, and a half note B-flat4. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a bass line with several notes, including a half note G3, a quarter note A3, and a half note B-flat3. The score is divided into measures by vertical bar lines.

# Chorus

or more

Fig. 1

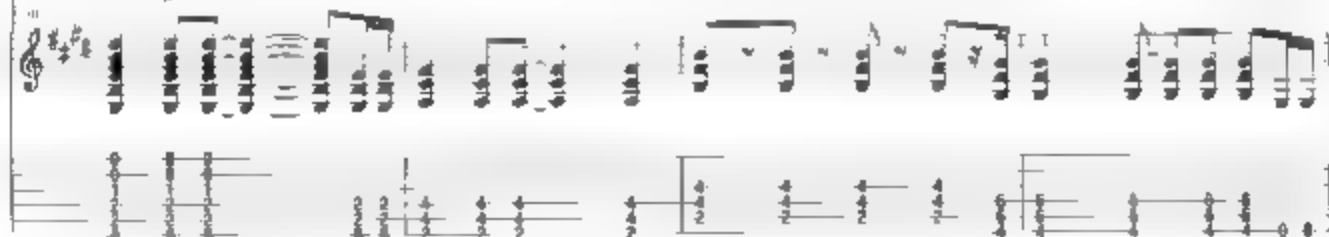
B5

C#5



Rhy. Fig. 2

End Rhy. Fig. 2



at least a little

Fig. 1

B5

C#5



ing

Fig. 1

B5

C#5



ing

Fig. 1

B5

C#5



ing

Fig. 1

B5

C#5

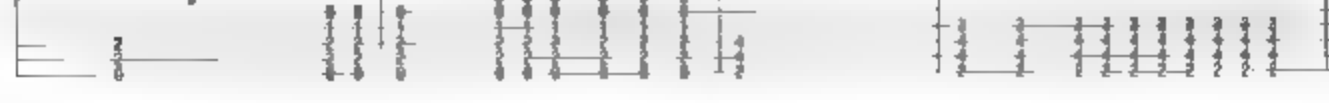


Fig. 1

Fig. 1

B5

C#5



ing

Fig. 1

B5

C#5



ing

Fig. 1

B5

C#5



ing

Fig. 1

B5

C#5



Fig. 1

Fig. 1

B5

C#5



Guitar Solo  
G5

DT#

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a guitar solo in G5, indicated by a bracket and the text 'Guitar Solo G5'. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature, containing a double trill (DT#) indicated by a bracket and the text 'DT#'. The third and fourth staves are bass clefs with a key signature of one sharp (F#) and a 4/4 time signature, containing a series of notes and rests.

11

AS FS LS

BS AS BS GS

1074

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a guitar solo in G5, indicated by a bracket and the text 'Guitar Solo G5'. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature, containing a double trill (DT#) indicated by a bracket and the text 'DT#'. The third and fourth staves are bass clefs with a key signature of one sharp (F#) and a 4/4 time signature, containing a series of notes and rests.

[illegible]

### 4) Coda

4) Coda

Chorus: 1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-103

# Perfect One

Written by Jeremy Popoff and A. Jay Popoff  
Arranged by LR



Tab. Arrow. Step

- ① E4 ④ →
- ② B4 ③ A4
- ③ = ⑤ ⑥ F4

Intro

Slowlv ♩ = 74

Tab. Arrow. Step

Tab. Arrow. Step

Tab. Arrow. Step

Tab. Arrow. Step

10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60 62 64 66 68 70 72 74 76 78 80 82 84 86 88 90 92 94 96 98 100 102 104 106 108 110 112 114 116 118 120 122 124 126 128 130 132 134 136 138 140 142 144 146 148 150 152 154 156 158 160 162 164 166 168 170 172 174 176 178 180 182 184 186 188 190 192 194 196 198 200 202 204 206 208 210 212 214 216 218 220 222 224 226 228 230 232 234 236 238 240 242 244 246 248 250 252 254 256 258 260 262 264 266 268 270 272 274 276 278 280 282 284 286 288 290 292 294 296 298 300 302 304 306 308 310 312 314 316 318 320 322 324 326 328 330 332 334 336 338 340 342 344 346 348 350 352 354 356 358 360 362 364 366 368 370 372 374 376 378 380 382 384 386 388 390 392 394 396 398 400 402 404 406 408 410 412 414 416 418 420 422 424 426 428 430 432 434 436 438 440 442 444 446 448 450 452 454 456 458 460 462 464 466 468 470 472 474 476 478 480 482 484 486 488 490 492 494 496 498 500 502 504 506 508 510 512 514 516 518 520 522 524 526 528 530 532 534 536 538 540 542 544 546 548 550 552 554 556 558 560 562 564 566 568 570 572 574 576 578 580 582 584 586 588 590 592 594 596 598 600 602 604 606 608 610 612 614 616 618 620 622 624 626 628 630 632 634 636 638 640 642 644 646 648 650 652 654 656 658 660 662 664 666 668 670 672 674 676 678 680 682 684 686 688 690 692 694 696 698 700 702 704 706 708 710 712 714 716 718 720 722 724 726 728 730 732 734 736 738 740 742 744 746 748 750 752 754 756 758 760 762 764 766 768 770 772 774 776 778 780 782 784 786 788 790 792 794 796 798 800 802 804 806 808 810 812 814 816 818 820 822 824 826 828 830 832 834 836 838 840 842 844 846 848 850 852 854 856 858 860 862 864 866 868 870 872 874 876 878 880 882 884 886 888 890 892 894 896 898 900 902 904 906 908 910 912 914 916 918 920 922 924 926 928 930 932 934 936 938 940 942 944 946 948 950 952 954 956 958 960 962 964 966 968 970 972 974 976 978 980 982 984 986 988 990 992 994 996 998 1000

with an y do that s

Does she know that I'm in love? Man she's

getting through it

Chorus

rela y some thing else You're so good you're

comp like it with me I'm a little bit of a mess

and I don't expect thing from you at all





at > Rhy. Fig. 1  
C#m A

Y-ah! Chorus

su re ssa ble Y-ah! are re ally some thing else

G# C#m A G#

## Coda

C#

G#sus4

Rhy. Fill

End Rhy. Fill

right P.H.

## Verse

Gen. 1 & 2 w/ Rhy. 1 at x. 1 time only  
at 1 time

Asus<sub>2</sub>

Asus<sub>2</sub>

get weak when she's a sound

mf

end 1

Asus<sub>2</sub>

speak when she's a sound

Yeah, she turns me up side down

Asus<sub>2</sub>

Man she's cool is some thing else

A

—

11. *Chopin, Op. 10, No. 11*  
 12. *Chopin, Op. 10, No. 12*  
 13. *Chopin, Op. 10, No. 13*  
 14. *Chopin, Op. 10, No. 14*  
 15. *Chopin, Op. 10, No. 15*  
 16. *Chopin, Op. 10, No. 16*  
 17. *Chopin, Op. 10, No. 17*  
 18. *Chopin, Op. 10, No. 18*  
 19. *Chopin, Op. 10, No. 19*  
 20. *Chopin, Op. 10, No. 20*  
 21. *Chopin, Op. 10, No. 21*  
 22. *Chopin, Op. 10, No. 22*  
 23. *Chopin, Op. 10, No. 23*  
 24. *Chopin, Op. 10, No. 24*  
 25. *Chopin, Op. 10, No. 25*  
 26. *Chopin, Op. 10, No. 26*  
 27. *Chopin, Op. 10, No. 27*  
 28. *Chopin, Op. 10, No. 28*  
 29. *Chopin, Op. 10, No. 29*  
 30. *Chopin, Op. 10, No. 30*  
 31. *Chopin, Op. 10, No. 31*  
 32. *Chopin, Op. 10, No. 32*  
 33. *Chopin, Op. 10, No. 33*  
 34. *Chopin, Op. 10, No. 34*  
 35. *Chopin, Op. 10, No. 35*  
 36. *Chopin, Op. 10, No. 36*  
 37. *Chopin, Op. 10, No. 37*  
 38. *Chopin, Op. 10, No. 38*  
 39. *Chopin, Op. 10, No. 39*  
 40. *Chopin, Op. 10, No. 40*  
 41. *Chopin, Op. 10, No. 41*  
 42. *Chopin, Op. 10, No. 42*  
 43. *Chopin, Op. 10, No. 43*  
 44. *Chopin, Op. 10, No. 44*  
 45. *Chopin, Op. 10, No. 45*  
 46. *Chopin, Op. 10, No. 46*  
 47. *Chopin, Op. 10, No. 47*  
 48. *Chopin, Op. 10, No. 48*  
 49. *Chopin, Op. 10, No. 49*  
 50. *Chopin, Op. 10, No. 50*  
 51. *Chopin, Op. 10, No. 51*  
 52. *Chopin, Op. 10, No. 52*  
 53. *Chopin, Op. 10, No. 53*  
 54. *Chopin, Op. 10, No. 54*  
 55. *Chopin, Op. 10, No. 55*  
 56. *Chopin, Op. 10, No. 56*  
 57. *Chopin, Op. 10, No. 57*  
 58. *Chopin, Op. 10, No. 58*  
 59. *Chopin, Op. 10, No. 59*  
 60. *Chopin, Op. 10, No. 60*  
 61. *Chopin, Op. 10, No. 61*  
 62. *Chopin, Op. 10, No. 62*  
 63. *Chopin, Op. 10, No. 63*  
 64. *Chopin, Op. 10, No. 64*  
 65. *Chopin, Op. 10, No. 65*  
 66. *Chopin, Op. 10, No. 66*  
 67. *Chopin, Op. 10, No. 67*  
 68. *Chopin, Op. 10, No. 68*  
 69. *Chopin, Op. 10, No. 69*  
 70. *Chopin, Op. 10, No. 70*  
 71. *Chopin, Op. 10, No. 71*  
 72. *Chopin, Op. 10, No. 72*  
 73. *Chopin, Op. 10, No. 73*  
 74. *Chopin, Op. 10, No. 74*  
 75. *Chopin, Op. 10, No. 75*  
 76. *Chopin, Op. 10, No. 76*  
 77. *Chopin, Op. 10, No. 77*  
 78. *Chopin, Op. 10, No. 78*  
 79. *Chopin, Op. 10, No. 79*  
 80. *Chopin, Op. 10, No. 80*  
 81. *Chopin, Op. 10, No. 81*  
 82. *Chopin, Op. 10, No. 82*  
 83. *Chopin, Op. 10, No. 83*  
 84. *Chopin, Op. 10, No. 84*  
 85. *Chopin, Op. 10, No. 85*  
 86. *Chopin, Op. 10, No. 86*  
 87. *Chopin, Op. 10, No. 87*  
 88. *Chopin, Op. 10, No. 88*  
 89. *Chopin, Op. 10, No. 89*  
 90. *Chopin, Op. 10, No. 90*  
 91. *Chopin, Op. 10, No. 91*  
 92. *Chopin, Op. 10, No. 92*  
 93. *Chopin, Op. 10, No. 93*  
 94. *Chopin, Op. 10, No. 94*  
 95. *Chopin, Op. 10, No. 95*  
 96. *Chopin, Op. 10, No. 96*  
 97. *Chopin, Op. 10, No. 97*  
 98. *Chopin, Op. 10, No. 98*  
 99. *Chopin, Op. 10, No. 99*  
 100. *Chopin, Op. 10, No. 100*

The image shows a musical score for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third and fourth staves have a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third and fourth staves have a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings.

1175 3 4 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1041 1042





musical score for "I'm Not a Fool" by The Beatles. The score includes a guitar introduction, vocal melody, and piano accompaniment. The guitar part features chords F5, D5, C5, D5, and C5. The vocal melody includes the lyrics "shut me out, keep it with me". The piano accompaniment includes the lyrics "I'm not a fool, I'm not a fool, I'm not a fool, I'm not a fool".

[illegible]

**Soprano**

**Chorus**

**Key Signature: G major**

**Time Signature: 4/4**

**Lyrics (Soprano):**

Die Rose, die Rose, die Rose ist mein  
 Die Rose, die Rose, die Rose ist mein  
 Die Rose, die Rose, die Rose ist mein  
 Die Rose, die Rose, die Rose ist mein  
 Die Rose, die Rose, die Rose ist mein  
 Die Rose, die Rose, die Rose ist mein

**Lyrics (Chorus):**

Die Rose, die Rose, die Rose ist mein  
 Die Rose, die Rose, die Rose ist mein  
 Die Rose, die Rose, die Rose ist mein  
 Die Rose, die Rose, die Rose ist mein  
 Die Rose, die Rose, die Rose ist mein  
 Die Rose, die Rose, die Rose ist mein

Run - ning out of you And I know you'll be run - ning out of

End Rhy. Fig. 2

the A - w - a - y from me

the

End Rhy. Fig. 3

hills are - ing up at night

Are you say - ing to me

Are you say - ing to me

happ - en - ing with the way things turn - ed out

happ - en - ing with the way things turn - ed out

Rhy. Fill 1

# Chorus

in A w Rhy Fig. 4 single

Bb<sup>5</sup> C<sup>5</sup> Bb<sup>4</sup>

Run - ning out if you

Run - ning out if you

To Coda

C<sup>5</sup> Bb<sup>5</sup> C<sup>5</sup>

And I know you'll be run - ning out of

in A w Rhy Fig. 4 single  
in A w Rhy Fig. 4 single

F<sup>5</sup> Bb<sup>5</sup> C<sup>5</sup> F<sup>5</sup> C<sup>5</sup> Bb<sup>5</sup> C<sup>5</sup>

the

## Interlude

N<sup>5</sup> Bb<sup>5</sup> C<sup>5</sup> D<sup>5</sup> Bb<sup>5</sup> F<sup>5</sup> C<sup>5</sup> D<sup>5</sup> Bb<sup>5</sup> F<sup>5</sup> D<sup>5</sup> Bb<sup>5</sup> F<sup>5</sup> C<sup>5</sup>

the

the

## Bridge

in A w Rhy Fig. 4

F<sup>5</sup> Bb<sup>5</sup> C<sup>5</sup> D<sup>5</sup> Bb<sup>5</sup> F<sup>5</sup>

When it starts sink ing in has quick sand I can stand

in A w Rhy Fig. 4

End Rhy Fig. 4

the

the

in A w Rhy Fig. 4

F<sup>5</sup> Bb<sup>5</sup> C<sup>5</sup> D<sup>5</sup> Bb<sup>5</sup> F<sup>5</sup> C<sup>5</sup>

Watch ing the best of me is down with the worst of

in A w Rhy Fig. 4 single

F<sup>5</sup> Bb<sup>5</sup> C<sup>5</sup> D<sup>5</sup> Bb<sup>5</sup> F<sup>5</sup> C<sup>5</sup>

When it starts sink ing in has quick sand I can stand

watch ing the best of me go down with the wind of

*D.S. al Coda*  
 Now are you

**Coda**

G4 A4 B4 C5  
 G4 A4 B4 C5

Yeah Run my soul And I'm

can sing all in you And I know you be run down

**Slower 4 = 84**

And I know you be run down



# Happy

Written by Jeremy Popoff and A. Jay Popoff  
Arranged by LR

- Use Down / Up Stem
- ① = Eb    ④ = Bb
  - ② = Bb    ⑤ = Ab
  - ③ = Ab    ⑥ = Fb

## Intro

Moderately ♩ = 134

**Verse**

B5 A5 B5 A5 B5 A5

I'd wouldn't be so happy

**Rhy. Fig.**

**TAB**

NR: upbump down NR: 1/2 bar  
down half note 1/2 bar  
up half note 1/2 bar

**Half-Time Feel** **End Half-Time Feel**

B5 A5 B5 A5 B5 A5

old like a good one they and make it last

**End Rhy. Fig. 1**

**Half-Time Feel** **End Half-Time Feel**

B5 A5 B5 A5 B5 A5

Money for the rent time that I spent me and my girl a friend

## Pre-Chorus

B5 A5 G5

My heart's broken down a gain

**Rhy. Fig. 2**

D5 A5 G5 F#  
 Well I blam' it on my self  
 End Rhy Fig. 2  
 PM

# Verse

D5 A5 B5 A5 B5 A5 F#  
 wouldn't be so bad I could take a good thing and make it last  
 Half Time Feel

# End Half-Time Feel

B5 A5 B5 A5 F#  
 Money in the bank gas on my tank me and my girl in bed  
 Half Time Feel

# End Half-Time Feel Pre-Chorus

D5 A5 G5 A5 G5  
 I'm crawl' ing through the crowd a gain  
 And I'm look' ing for my self  
 Chorus  
 G5 G5 G5  
 makes me mad  
 Rhy Fig. 3

G  
 G5 G5 G5  
 makes me mad  
 Rhy Fig. 3

*di Δ v Rb:*

S/R<sub>2</sub>

bac It makes us stand

are I will be hap- py

H p<sup>e</sup>

but

I

You don't even are

[illegible]

# Bridge

Ab5

Rhy. Fig. 4A

C5

Ab5

C5

Bb5

End Rhy. Fig. 4A

n n n dnc

Rhy. Fig. 4

End Rhy. Fig. 4

clean title

PM

PM

in & w Rhy. 4 & 4 5 from middle

Ab5

C5

Ab5

Stip

rip

out

Laka

in

stir

ing

vi

a

gain

fall

in

on

start

ing

e

Ab5

C5

Ab5

Ab5

## Chorus

F#5

Ab5

Bb5

Ab5

Bb5

It makes me

mad

ause I

watch

he

hup ps

co

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. & w. Rhy. Exp. 4. double  
Eb

hate makes me mad. cause I want to be happy

Gtr. & w. Rhy. Exp. 4. double  
C 5/4

hate makes me mad. cause I want to be happy

C 5/4

hate makes me mad. cause I want to be happy

Dadto  
C 5

hate makes me mad.

hate makes me mad.

want to be happy. want to be happy. had

want to be happy. want to be happy. had

# The Best Is Yet to Come Undone

Written by Jeremy Popoff and A. Jay Popoff  
Additional lyrics by Denny Peck

Step	Fingering	Down	Step
①	b	④	D#
②	Bb	⑤	A#
③	b	⑥	D#



## Intro

Moderately Slow  $\text{♩} = 92$

Intro

Key: D Major, 4/4 time

Staff 1 (Treble):  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret)

Staff 2 (Bass):  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret)

Lyrics: - - - - -

Rhy. Fig. 1

Staff 1 (Treble):  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret) |  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret)

Staff 2 (Bass):  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret) |  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret)

Lyrics: - - - - -

End Rhy. Fig. 1

Staff 1 (Treble):  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret) |  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret)

Staff 2 (Bass):  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret) |  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret)

Lyrics: - - - - -

Staff 1 (Treble):  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret) |  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret)

Staff 2 (Bass):  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret) |  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret)

Lyrics: - - - - -

Staff 1 (Treble):  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret) |  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret)

Staff 2 (Bass):  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret) |  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret)

Lyrics: - - - - -

Staff 1 (Treble):  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret) |  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret)

Staff 2 (Bass):  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret) |  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret)

Lyrics: - - - - -

Staff 1 (Treble):  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret) |  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret)

Staff 2 (Bass):  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret) |  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret)

Lyrics: - - - - -

Rhy. Fig. 1

Staff 1 (Treble):  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret) |  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret)

Staff 2 (Bass):  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret) |  $\text{D}_5$  (5th fret, open, 5th fret) |  $\text{F}\#_5$  (7th fret, open, 7th fret)

Lyrics: - - - - -

© 1999 EMI APRIL MUSIC INC. JAGGERMAESTRO and PATHEFACTAC PUBLISHING  
All Rights for JAGGERMAESTRO Controlled by Administered by EMI APRIL MUSIC INC.  
All Rights Reserved International Copyright Secured Used by Permission

And they've found a way to make me something but I'm not

At my home, I'm not used to doing, I don't

**Chorus**

I'm here with you, I know the best is yet to come

And I know the best is yet to come

**To Coda**

I know the best is yet to come

The best is yet to come

The best is yet to come

The best is yet to come

19

The musical score for the 'Cello' part is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score begins with a 'Cello' label and a 'Rhy. Fig. 3' label. The melody consists of eighth and sixteenth notes, with some rests. The score ends with a double bar line and the label 'End Rhy. Fig. 3'.

dr n Rh- Eng Anne

15 15 15

And [ ] (du) my [ ]

15 15 15

10 10 10

12 44

for  $\forall \mathbf{K} \in \mathbf{K}_1$  and  $\forall \mathbf{K} \in \mathbf{K}_2$  we have

[illegible]



FS G5 D5 A/C#

18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

C5 D5 F5 G5 A5

*D.S. al Coda*

101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

# **Coda**

Bb5 A Bb5 G A C5 D5 F5 D5 Bb5 C5 A5

best is yet to come and don't touch the world to the sun

201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300

1 know the best is yet to come on done I looked at him

1 47 46 44

all I know the best is yet to come on done

106 42 15 34 144 34 42

pitch 5 pitch 6

in which he means me The best is yet to come on done

42

best is yet to come on done

42

\* sounds synthetically from ③ or pitch 6

# A Place in the Sun

Written by Jeremy Popoff and A. Jay Popoff  
Arranged by L&R

Time Sign. Key

① 3/4 ② F#

③ Bb ④ 4/4

⑤ C# ⑥ E

Intro

Moderately Fast ♩ = 160

Verse

1. Get up, go through the gold mine, find the gold mine.

2. Walk through the gold mine, find the gold mine.



Pre-Chorus



Gtrs. 1 & 2



To Coda 14)



**Chorus**  
Bb Bb5

Lost in \_\_\_\_\_ place in \_\_\_\_\_ the

Gtr. 1 & 2

P.M. ----- P.M. ----- (cont. in slash)

F5 Rhy. Fig. 4 Db5 F5 End Rhy. Fig. 4

sun. \_\_\_\_\_ And it's go - ing down.

Gtr. 3 (clean) Riff A End Riff A

*mf* let ring throughout w/ Leslie

Gtrs. 1 & 2 w/ Rhy. Fig. 4, 3 times, steady  
Gtr. 3: w/ Riff A, 3 times, single  
F5 Db5

Oo, \_\_\_\_\_ it's go - ing down.

To Coda 2 ⊕

F5 Db5 F5

Oo, \_\_\_\_\_ it's go - ing down Oo, \_\_\_\_\_ it's

Gtr. 4 (dist.) Riff B End Riff B Riff C

*mf*

# Interlude

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile  
Gtr. 2: w/ Rhy. Fig. 1, 1 1/4 times, simile  
E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 Bb5

Db5

go - ing down.

End Riff C

1/2 grad. bend full

4 once in 10 repeats of Riff C

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 Bb5

D.S. al Coda 1 (no repeat)

Gtr. 2

Gtr. 4

P.S.

## Coda 1

E5 C5 D5 G5 D5/F#

Wish I had e-nough sense to get up and leave this town.

E5 C5 D5 G5 D5/F#

I should have had e-nough sense to. It was a turn a-round.

D.S.S. al Coda 2 D5/F#

## Coda 2

Gtr. 4: w/ Riff B, simile  
F5

Db5

Oh, a's go - ing down. Wow!

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 2 times, simile  
Gtr. 3: w/ Riff A, 2 times, simile  
Gtr. 4: w/ Riff C, 2 times, simile  
F5

Db5

End Riff D

mf

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 2 times, single  
 Gtr. 3: w/ Riff A, 2 times, single  
 F5

D♭5

F5

D♭5

Wow!

# Outro

Gtrs. 4, 5 & 6 (lead)

F5

D♭5

3rd time, Begin Fade

F5

D♭5

play 4 times

F5

Fade Out

©  
1991